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SPORT IN ART

The announcement from Paris that the Autumn Salon will include a whole section devoted to "art sportif" shows a Gallic growth of interest in sport in art that has no parallel in this country, great as is American devotion to games. Since the last Autumn Salon the number of paintings of this kind must have grown in proportion to an extraordinary degree, for at that show only one painter exhibited a group of pictures representing outdoor sports. The land of Carpentier surpasses the country of Dempsey in its official encouragement of "art sportif," yet here the dealers are beginning to pay some small degree of attention to this special field as may be noted through the exhibition of pictures of the hunting field by William J. Hays in a Cleveland gallery and the one promised by the Brown-Robertson Galleries this season of contemporary American sporting pictures and prints.

In the aggregate numbers of men and women who take part in outdoor games and sports and who attend public competitions, the United States surpasses all other countries, although more spectators attend the great horse racing events at the Paris tracks than witness such races at the New York tracks, and our largest football crowds do not begin to equal a "cup tie" match assemblage near London or Liverpool. British artists who have made sporting pictures of one kind or another are legion, and we have no one in our country today, for example, who does just such work as Munings. That there is a large number of buyers of good sporting pictures is evident through the many colored prints that are sold, chiefly of foreign origin and concerned with hunting, fishing, yachting and racing. Yet American artists who paint or etch pictures of sports are extremely few in number.

Besides Hays' little pictures of riding to the hounds, Rosseau's field dogs and Benson's waterfowl prints, it is not easy to recall any Americans who devote themselves to sport in art. Bellows has done one or two brilliant paintings of the polo field and his prize fighters and wrestlers are of equal importance in this genre. Ernest L. Ipsen has painted one or two yachting subjects so good as to make the average yachtsman long for more of them, Irving R. Wiles paints yachts and sailing boats all too seldom; and W. J. Glackens no longer paints picturesque and animated race track scenes. Our sculptors, led by Dr. Tait McKenzie, show a keener and more persistent interest in sport and that interest is well repaid by the success of their work. "Art sportif" is an almost un-

A Corot and a Melchers Sold from Potter Palmer Collection

The Howard Young Galleries announce the sale, from the paintings comprising the Potter Palmer collection now on view there, of Corot's "Woman with Water Jar" and Gari Melchers' "Brittany Wedding." The Corot has been purchased by Duncan Phillips of Washington, D. C., for the Phillips Memorial Gallery built as a memorial to Mr. Phillips' father. The Melchers canyas has been acquired by the Albright Gallery, of Buffalo, N. Y., for its permanent collection.

The Corot bought by Mr. Phillips comes from that early time in his life when he was occupied chiefly with figure subjects and with such literary subjects as the two he bequeathed to the Louvre. His "Woman with Water Jar" shows how markedly he was influenced by his Italian teachers and by the sturdy quality of Italian painting, a technique he abandoned completely when he began painting French landscapes. It is a superb example of his work in this period and probably the finest one in the United States.

The "Brittany Wedding" of Gari Melchers is figure painting of quite another school, apparently less substantial in construction yet actually quite as realistic as Corot's. It shows how an American painter



"WOMAN WITH WATER JAR"

By COROT



"BRITTANY WEDDING"

By MELCHERS

has gone into the field of the modern Dutch school and created a picture that for grace, sentiment and atmospheric quality no native worker in that school has surpassed.

The exhibition of the Potter Palmer collection has aroused much interest, and these are not the only pictures in the group which have so far been acquired by connoisseurs.

worked field here, to which American artists might devote themselves with the apparent certainty of gaining a new group of buyers for their pictures.

HELPING ARTISTS

The eternal problem of making art pay through finding some better method than any of those at present known of bringing artist and buyer together has had three solutions offered of late, here and abroad. These proposals, while not at all novel, are of more than passing interest in that they show keen lay and professional concern with the financial success of art workers.

What comes nearest to being a novelty among these efforts is a plan proposed in Paris by the American writer, Ezra Pound, to form an organized effort to give the artist "leisure in which to work." Mr. Pound proposed calling this organization "Bel Esprit" and it is being developed by a group of Americans and Frenchmen in Paris who propose to assemble a group of subscribers willing to contribute \$25 to \$50 a year for life, or as long as the artist needs it, to the end that the individual so aided will be free to develop the best that is in him without sacrificing himself and his work to gain a mere existence. Mr. Pound declares that "to give an artist leisure in art is to take part in his creation." In its essence, this scheme simply expands the idea of the art patron. But it is so essentially fine and kindly that everyone will wish it success and long life, except perhaps a few pragmatists who believe in the "sink or swim" method of survival.

The second and third of these movements have been put underway in Rome and New York. In the Italian capitol there has been established, through the generosity of Frank Vanderlip and the practical co-operation of two American artists, Rudolph Evans and S. Anthony Guarino, a gallery called "Fiamma" in which artists may show their work and sell it but with the singular condition that while the gallery charges no fees the artist only receives half of the sale price, the other half going to help less prosperous artists and the Roman art magazine from which the gallery takes its name and which is devoted to the cause of the younger artists. Here in New York the Art Center is operating as a separate unit of its activities a "Cooperative Gallery" in which an art worker or a group of them may show their work for such periods as they can afford to pay for, whether it be for a few days or longer, thus affording them an opportunity to show their work.

If any of these schemes have a patronizing air it must be realized that such is not the intention of those who planned them. They are only helping to the best of their ability in the unending task of making art pay and bringing ease of mind into the lives of art workers.

Obituary

HARRY J. STICKROTH

Harry J. Stickroth, instructor in mural painting and decorative portraiture at the Chicago Art Institute, died of heart disease in the Presbyterian hospital in Chicago after an illness of a few days. In 1914 he won a fellowship in the American Academy in Rome. He was associated with Barry Faulkner in the mural decorations for the new Cunard building in New York.

FREEMAN THORPE

Freeman Thorpe, who in the 1870s spent seven years in Washington painting portraits of government officials, died on Oct. 20 in Hubert, Minn. He was born in Ohio, in 1844. Among his best-known paintings were his portraits of President Grant, General W. T. Sherman and Carl Schurz. He commanded an Ohio National Guard regiment for five years.

Collection of Winslow Homer's

Paintings Shown in Portland, Me.

PORTLAND, Maine—In the Sweatt Museum is a loan collection of paintings by Winslow Homer, which will be on view for an indefinite period. The pictures were loaned by Mrs. Charles Homer, wife of the artist's brother, and they include those that were to be seen in the late artist's studio at Prout's Neck a year ago.

Of the ten pictures being shown, the one which holds the chief interest is that of Homer's studio in a late afternoon in a fog, and known as "The Foggy Day." This particular picture is the property of John Calvin Stevens, president of the Art Society, and has been hanging in the Museum for some years. Around it are grouped the other paintings, including "Playing Old Soldier," which is reminiscent of the artist's days as a war correspondent.

The water colors are "Huntsman and Dog," "Kettle Cove," "First Station at the Hudson's Bay Company," "Rapids in Canada," "Plains of Abraham," "Storm on the English Coast," "Palm Trees, Nassau" and "Gloucester Harbor."

Mlle. Resco, French Portraitist,

Arrives with Pictures of Notables

Mlle. Micheline Resco, a French artist who has recently come to this country from Paris, has opened a studio in the Walpole, 43 East 25th street. She has brought with her portraits in pastel and oil of General Pershing, Marshal Foch, the Archbishop of Paris, and Colonel Bentley Mott, American military attaché in Paris. Marshal Foch's portrait was shown in the Palais de la Legion d'Honneur. A vigorous pencil drawing is of President-elect Alvear of Argentina. Another portrait of General Pershing by Mlle. Resco won a Knights of Columbus prize in Paris last year and was purchased by them for the Army Museum of the Invalides.

Some of the artist's most sympathetic work is evident in her portraits of children, those of the grandchildren of Marshal Fayolle showing particular facility in handling her medium. Mlle. Resco is planning to hold an exhibition of her portraits in New York early this winter.

Studio Gossip

Paul Dougherty, marine painter, has returned from France.

A landscape by Ben Foster, "Autumn Twilight," has been presented to the Grand Rapids Art Association by Mrs. Emily J. Clark.

A. Muller-Ury has returned to New York after a summer abroad spent chiefly in Rome painting portraits of Pope Pius XI. He completed two portraits of the Pope, one for the Vatican and the other for the American College in Rome.

Susan Ricker Knox closed her summer studio at York Harbor, Maine, October 24 and returned to New York.

Howard Chandler Christy has been given a commission to paint another portrait of President Harding, to be placed in the main saloon of the steamer *Leviathan*, which is being reconditioned at Newport News under the direction of the United States Shipping Board.

Albert Rosenthal has returned to Philadelphia after spending the summer in England and France.

Maurice Molarsky and Mrs. Molarsky have come back to New York after a summer in France and Spain.

David E. Kornhauser has moved to his new studio in Philadelphia and is busy working on portrait commissions.

Adolph Borie spent September in Philadelphia painting several portraits of well-known Philadelphians. With Mrs. Borie and their family he plans to sail in the near future for Paris, where they expect to reside permanently.

Demetrius Trifyllis, portrait painter, has returned to his studio, 19 East Pearson street, Chicago. He is executing commissions for portraits in Chicago and Evanston.

Marco Zim, whose studio is now at 2552 University avenue, has been kept busy with commissions for portraits both in painting and sculpture. Among them are a life-size portrait of Francis Sonin, her mother, Mrs. S. Sonin and Mrs. Charles Davenport, and a portrait bust of Master Laurence Low.

Begni del Piatta will exhibit recent sculpture in the studio of Daniel Chester French, 12 West Eighth street, from November 1 to 15. It will include examples of his portraiture.

During this season the class in water color and oil sketching at the Brooklyn Institute will be conducted by W. C. L. White.

Leopold Seyffert has returned from a summer spent in Switzerland. While there he painted a portrait of Mrs. Seyffert and their two sons, which he plans to show at the annual Pennsylvania Academy exhibition. Before sailing in the late spring Mr. Seyffert spent a month in Philadelphia, during which time he painted a portrait of E. T. Stotesbury.

A bronze bust of Frank Springer, by G. S. C. Scarpitta was presented to the state of New Mexico at the third annual session of the Southwestern division of the American Association for the Advancement of Science and has been given permanent place in the Art Museum at Santa Fe. Mr. Springer, who spends at least half of his year in Washington, is distinguished as a scientist, but he is also a man of affairs and a lover of art. The Museum of Santa Fe was made possible by him.